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DON JUAN;

OR, THE

LIBERTINE DESTROYED:

A

GRAND PANTOMIMICAL BALLET,

IN TWO PARTS;

FIRST PERFORMED AT

THE

THEATRE-ROYAL, DRURY-LANE,

On TUESDAY, the 26th. of OCTOBER,

1790.

LONDON:

Printed for J. WRIGHTEN, Prompter; and sold by C. LOWNDES, No. 66, Drury-Lane, and at the THEATRE.

PRICE SIX-PENCE.

Entered at Stationers hall.

PERSONS REPRESENTED.

MEN.

Don Antonio,	*Duke of Servia, & Gov. of Sevilie*	*Mr. WILLIAMES*
Don Ferdinand,	*In love with the Duke's daughter*	*Mr. DIGNUM*
Don Juan,	*The Libertine,*	*Mr. PALMER*
Don Guzman,	*Friends to the Duke,*	*Mr. BENSON*
Don Carlos,		*Mr. HAYMES*
Don Perez,		*Mr. BLAND*
Pedrillo,	*Servants to the Duke,*	*Mr. BANKS*
Lopez,		*Mr. LYONS*
Gomez,	*Servants to Ferdinand,*	*Mr. ALFRED*
Vaſquez,		*Mr. FAWCETT*
Scaramouch,	*Servant to Don Juan*	*Mr. DUBOIS*
1ſt. Alguazile,	- -	*Mr. BURTON*
2d. Alguazile,	-	*Mr. JONES*
3d. Alguazile	- -	*Mr. WEBB*
Maſſienello,	*A fiſherman,*	*Mr. FAIRBROTHER*
Hoſt,	- -	*Mr. CHAPMAN*
Waiter,	- -	*Mr. FAIRBROTHER*
Boatſwain,	- -	*Mr SEDGWICK*
Sailors,		*Mr. PHILLIMORE* *Mr. MADDOCKS* *Mr. DANBY* *Mr REYNOLDSON*

WOMEN.

Donna Anna,	*Daughter to the Duke, in love with Ferdinand,*	*Miſs COLLINS*
Iſabella,	*Her maids*	*Miſs HEARD*
Inis,		*Miſs PALMER*
Katharina,	*Fiſhermen's wives,*	*Mrs. EDWARDS*
Viletta,		*Mrs. BLAND*

The

The VOCAL PARTS by

Mr. DIGNUM, Mr. SEDGWICK,

Mrs. BLAND, Mrs. EDWARDS, Miſs HAGLEY.

The DANCES, under the Direction of *Mr. D'EGVILLE,*

BY

Mr. HAMOIR,

Mr. BOURKE,	*Mr. FAIRBROTHER,*
Mr. WHITTOW,	*Mr. KIRK,*
Mr. WHITMIE L,	*Mr. WALKER,*
Mr. BIDOTTI,	*Mr. NICOLINI,*
Miſs BLANCHETT,	*Miſs DE CAMP,*
Mrs. DAVIES,	*Mrs. BROOKER,*
Mrs. HASKEY,	*Mrs. BRIGG,*
Mrs. BARRETT,	*Mrs. HARRIS,*
Mrs. K. DAVIS,	*Miſs BOURKE.*

The SCENES, Deſigned and Executed by

Mr. GREENWOOD.

DON JUAN;

OR, THE

LIBERTINE DESTROYED

ACT I.

SCENE I.

The Great Square in Seville, with the Governor's Palace.

DON JUAN enters diſguiſed, attended by Scaramouch, ſurveys the Palace, as deſirous of gaining admiſſion, and attempts to force the door; but finding that impracticable, is about to give up his deſign, when he diſcovers a window in the balcony open; he, with joy, points out to Scaramouch the negligence of the ſervants, and orders a ladder—but, upon a trumpet's announcing the approach of the Duke, Juan and his man retire.

Don Antonio, in company with Don Ferdinand, Guzman, Carlos and Perez, preceded by Gomez, Vaſquez and Lopez with torches, returns from a banquet. Gomez knocking at the door, it is opened by Pedrillo; and Donna Anna, attended by Iſabella and Inis, comes out to welcome her father; when, ſeeing Don

Ferdinand, ſhe beckons Inis, to whom ſhe gives a letter, and directs that Gomez ſhould immediately convey it to her lover; during this time, Don Juan, diveſted of his diſguiſe, comes forward, and is accoſted, not only by the Duke, but by Don Ferdinand and the other gentlemen. Don Ferdinand having received Donna Anna's letter from Gomez, and read the ſame, (which in attempting to put it in his pocket he drops) directs Gomez to order a ſerenade to attend him at Donna Anna's window. Scaramouch, who has been earneſtly watching the conduct of Ferdinand, takes up the letter, and, upon Don Alonzo and his family going into the houſe, and the gentlemen departing home, gives the ſame to his maſter, who reading it, by the help of a dark lanthorn which Scaramouch had concealed under his cloak, determines himſelf, to give Donna Anna the requeſted ſerenade, and by that means endeavour to ſupplant her lover Ferdinand; to which end he orders his ſervant to procure a ladder while himſelf provides the muſicians.

Upon their leaving the ſquare, Don Ferdinand, accompanied by Serenaders, enters.

AIR I.

FERDINAND.

Indulgent pow'rs, if ever
You mark'd a tender vow;
O bend in kind compaſſion,
And hear a lover now:

For titles, wealth, and honours,
While others crowd your ſhrine;
I aſk this only bleſſing,
Let her I love be mine.

During

During the air, Donna Anna appears at the window, much delighted, and while they are exchanging mutual vows, the noiſe of approaching paſſengers alarms her, and ſhe requeſts her lover to depart. They retire.

Scaramouch enters with a ladder, which he places againſt the balcony—then ſings.

AIR II.

SCARAMOUCH.

See that pretty Creature there;
Oh, how handſome, oh, how fair!
Kiſs me, love, I pray now do:
Give me one, and I'll give two.

How a ſmack would do me good;
Raiſe my ſpirit, fire my blood;
Kiſs me, love, I pray now do:
Give me one, and I'll give two.

Don Juan now enters, accompanied by Serenaders.

AIR III.

TRIO.

Huſh to peace each ruder wind,
Purling rills in ſilence roll,
While on roſy bed reclin'd
Sleeps the charmer of my ſoul.

Chaſte Diana, watch my treaſure,
Guard her beauties from alarms;
Let no Satyr's wanton pleaſure
Dare invade her blooming charms.

Somnus, god of balmy reſt,
Sweetly ſlumb'ring let her prove
Ev'ry joy, which Strephon bleſt,
Could beſtow in waking love.

During

During the trio, Donna Anna returns to the window, and ſuppoſing it a continuation of Ferdinand's attention, is charmed with the performance. Her lover, whom jealouſy at the ſerenade of another had made watchful, is fired with reſentment at his ſuppoſed wrongs, and reſolutely attacks Don Juan, who ſoon becomes victor. Donna Anna, terrified for her lover, leaves the window almoſt frantick, while Don Juan ſeizing the moment of diſorder, which this unexpected rencounter had cauſed among the muſicians, aſcends unobſerved by them; who, upon ſeeing the death of Don Ferdinand, betake themſelves to flight.

SCENE II.

Chamber in Don Antonio's Houſe.

Don Juan enters, and being led to the door of Donna Anna's chamber by the converſation of her women, knocks. Donna Anna, ſuppoſing it a domeſtic, comes to the door attended by her maids; but, perceiving a ſtrange man, ſhrieks, and ſhuts it again. The noiſe brings Don Antonio armed, with a light in his hand, which Don Juan extinguiſhes by a ſtroke of his ſword, and then attacks him. The Duke, after a brave reſiſtance falls, and Don Juan immediately retires.

Pedrillo, alarmed at the noiſe, enters with a candle, and ſeeing his Lord weltering in his own blood, knocks at Donna Anna's chamber door. Iſabella enters, to whom he ſhews the murdered Duke. She, after expreſſing the utmoſt horror at the deed, retires to call her miſtreſs, who immediately enters with Inis; and, upon viewing her maſſacred father, faints into the arms of her attendants.

SCENE

SCENE III.

A Hall in Don Antonio's Houſe.

Don Juan enters, deſirous to eſcape from the houſe, and paſſes the chamber feeling his way with his ſword.

SCENE IV.

The Square, with the Governor's Palace.

Scaramouch is ſeen anxious for the ſafety of his maſter; who, coming from Antonio's houſe, expreſſes to him, with ſome ſmall agitation, the occurrences of the night. He is, by Scaramouch adviſed to ſeek ſafety in flight; which he, though reluctantly, complies with. Upon their departure the Duke's ſervants enter, and are accoſted by Don Guzman, Carlos, and Perez, who are come to enquire after the health of their Lord. On being informed of the murder they ente: the houſe with Pedrillo, while Lopez is diſpatched for officers of juſtice, who immediately return with him, and entering, are met by the Duke's friends: they recount to the Alguaziles the horrid aſſaſſination, and depart ſeveral ways in queſt of the murderer.

SCENE V.

The Sea-coaſt—A Ship riding at Anchor, Fiſhermen's Hut, &c.

Boatſwain and Sailors come on ſhore.

AIR

AIR IV.

BOATSWAIN.

Come, jolly boys, who ſailors be,
Who oft have plough'd the dang'rous ſea;
And when you hear the whiſtling wind,
Oft think of her you left behind:
Still let her bleſſed image near,
Preſerve your faithful heart from fear;
And to thy breaſt the tablet keep,
Through all the dangers of the deep.

Come, jolly boys, who ſailors be,
Who are ſo happy and ſo free?
The luckleſs land-man's eaſy mind,
By home, or wife is oft confin'd;
But we, tho' dreaded thunders roll,
Still find no power to ſhake our ſoul:
O'er diſtant ſeas in triumph hurl'd,
We feel no limits but the world.

Don Juan enters followed by Scaramouch, who informs him, that the officers of juſtice are in purſuit of him, upon which he ſtrikes a bargain with the Mariners to take him and his man on board. The boat properly manned leaves the ſhore; Don Juan and the crew go on board; the ſails are ſet, and the veſſel is ſoon out of ſight. When the Alguaziles enter, and enquire of the ſailors after the culprit, who decline giving them information without a gratuity, which the officers readily advance, and then, inſtead of information, receive only mocks and deriſion from the ſailors, who retire along the beach, while the diſappointed Alguaziles proceed upon their inqueſt.

Katharina and Viletta enter from one of the huts.

AIR

AIR V.

DUETT, KATHARINA and VILETTA.

KATHARINA.

Thus for men the women fair,
Lay the cunning, cunning ſnare;
While like fiſh the men will rove,
And with beauty fall in love.
What is beauty but the bait,
Oft repented when too late?

VILETTA.

If too raſh to ſeize the prize
Now diſplay'd before their eyes;
How you'll rue when all is paſt,
Hymen's hook which holds you faſt;
Ere you marry then beware;
'Tis a bleſſing or a ſnare.

At the end of the duet the women ſit down at their door to mend the fiſhing-net, till a ſtorm drives them in.

The veſſel in which Don Juan embarked, is ſeen endeavouring to make the port, but in vain, for the ſtorm encreaſing, accompanied with dreadful peals of thunder, ſhe is at laſt daſhed upon a rock and goes to pieces.—The ſtorm ſubſides, when Don Juan enters almoſt breathleſs, and throws himſelf upon the ſtrand.

The women, who the returning ſerenity of the morning had again tempted from their houſe, ſeeing his ſituation, humanely lend their aſſiſtance and take him to their habitation.

Scaramouch now appears riding upon a dolphin; he at laſt makes the land, and is accoſted by two of the mariners who had been left on ſhore; they aſſiſt him, and proceed with him in ſearch of his maſter.

Katharina and Viletta now enter from the houſe, accompanied by the Libertine, who had ſo improved the few minutes converſation which he had paſſed with the damſels, that they are evidently jealous of each other, and each endeavours by every endearment in her power to attach him to herſelf: during this love conflict, Maſſaniello returns from ſhooting, and ſeeing his miſtreſs thus attentive to a ſtranger, fired with reſentment, demands an explanation. The gallant ſcorning his requeſt wreſts his gun from him, and ſhoots him. The women, ſhocked at this barbarity, threaten Juan with puniſhment for the murder, and ſeize him. His ſervant and the ſailors enter and reſcue him. He, happy in the recovery of his liberty, gives Scaramouch a ſhort account of the adventure, then uſes all his arts to reconcile himſelf to the damſels, who, too credulous of his vows, promiſe to accompany him. Don Juan and the ſailors retire, followed by Scaramouch and the women.

SCENE VI.

A Wood.

Don Juan, paſſes ſomewhat anxiouſly, as fearing a purſuit. Scaramouch and the women follow—they enquire where his maſter means to take them, and what are his deſigns—he informs them, that Don Juan intends them the honour of having a ſhare in his affections; produces a long

liſt

liſt of Juan's miſtreſſes, and gibingly ſays, provided they behave well, that their names ſhall be added to the number. The deluded females find too late the error of their conduct, and after a moment's deliberation, reſolving to revenge the inſult of the maſter upon his ſervant; moſt furiouſly attack Scaramouch with fiſt and nail, and leaving him almoſt ſenſeleſs on the ground return home, exaſperated at their diſappointment. Scaramouch, happy at having eſcaped the viragos, retires in ſearch of Juan.

SCENE VII.

A Village Church.

A new married couple attended by their Parents, Bride-men and maids, come from the Church

And DANCE.

Towards the end of which, Don Juan, attracted by the ſounds of feſtivity, enters, accompanied by his man; and, being ſtruck with the ſimplicity and native beauty of the young ruſtic bride, ſeizes her in the midſt of her relations and companions, and carries her off. Scaramouch, not to be behind hand in villainy with his maſter, does the ſame by the bridegroom's mother. The Alguaziles entering at the inſtant in purſuit of Don Juan, are ſeized by the enraged country people, as abetters of the deed, and ſeverely handled, during this ſcene of confuſion.

The ACT ENDS.

ACT

ACT II.

SCENE I.

The Grand Aiſle of the Cathedral Church at Seville. Various Tombs. and an Equeſtrian Statue of the deceaſed Governor. Inſcribed

SACRED to the MEMORY
OF DON ANTONIO, LATE
GOVERNOR OF SEVILLE.

Don Juan enters, viſibly agitated, followed by Scaramouch, and immediately makes towards the Sanctuary and claims protection: the Alguaziles enter—Scaramouch buffets them off. On his return to join his maſter, ſees Antonio's tomb, of which he immediately apprizes him. Juan, ſo far from being ſeized with compunction, views it with the moſt obdurate contempt, and ordering his ſervant to repeat the inſcription to the Statue, he proceeds to examine the Church, the ſervant reluctantly complys, and while he is in the act of obedience to his maſter the pedeſtal becomes ſupernaturally illuminated, and exhibits the following inſcription:

BY THEE I DIED,
THY FATE's DECREED;
HEAV'N WILL REVENGE
THE BLOODY DEED.

This tho terrified, he attempts to read, and the Duke's head ſolemnly moves to which ever ſide the fellow places himſelf; this he acquaints Don Juan with. He, ſtill incredulous, orders his man

man to invite him to ſupper, which he does, the ſtatue aſſenting by a ſlight inclination of the head. Scaramouch, more terrified than before, in the moſt ſolemn manner aſſures his maſter of the fact.—This ſomewhat affects Don Juan, who, approaching the figure to be convinced of the truth, s iviſibly alarmed by three awful motions of the head; but ſpeedily collecting himſelf, he throws his glove towards the baſe of the pedeſtal deridingly challenging the marble to ſingle combat, and departs, followed by his man, who appears much alarmed.

SCENE II.

A Room in a Tavern.

Don Juan comes on preceded by a Waiter, to whom he gives orders for an entertainment. Scaramouch then enters, acquainting him with the arrival of a troop of dancers, accompanied by vocal performers. He orders their admiſſion, ſeveral enter and ſing.

AIR VI.

FOUR VOICES.

Come, live with me and be my love,
And we will all the pleaſures prove
That grove and valley, hill and field,
Or woods and ſteepy mountains yeild:
And I will make thee beds of roſes,
And twine a thouſand fragrant poſies;
A cap of flowers, and rural kirtle,
Embroider'd all with leaves of myrtle;
A belt of ſtraw, and ivy buds;
A coral claſp and amber ſtuds.
And if theſe pleaſures may thee move,

Then

Then live with me, and be my love.
The ſhepherd ſwains ſhall dance and ſing,
For thy delight each may morning:
If joys like theſe thy mind may move,
Then live with me, and be my love.

The waiter now informs him that ſupper is ready. He and the ladies retire.

SCENE III.

A Supper Room, the Hoſt and Waiters attending.

Don Juan enters aſſiduouſly attentive to the ladies—Some ſeat themſelves while others dance

A FANDANGO,

After which they proceed to ſupper. Scaramouch, having purloin'd a diſh of Macaroni, ſeats himſelf on the ground to enjoy the ſame, when a tremendous noiſe is heard without, which arreſts the attention of the Libertine, who orders his man to enquire into the cauſe; he, as loath to be diſturbed, juſt goes to the door and returns, telling his maſter 'twas all imagination; then again ſeats himſelf to finiſh his diſh. Upon a repetition of the noiſe, Don Juan again orders Scaramouch to learn what it means.—He goes out, but ſpeedily returns in the utmoſt trepidation; this ſomewhat alarms Juan, who reſolutely ſeizing his ſword, and taking a candle, goes to explore the cauſe, but is encountered at the portal by the ſpirit of the Duke. The ladies retire with the utmoſt precipitancy; Scaramouch conceals himſelf under the ſupper-table, while the Libertine is ſolemnly followed by the Ghoſt towards the banquet, at which it ſeats itſelf: Juan, with a forced compoſure,

places

places himſelf on the oppoſite ſide, and vauntingly invites the apparition to partake of the viands, which is declined; but Juan is requeſted to attend it, to a feaſt, to which he readily aſſents — The ſpirit retires. Juan proceeds to ſearch for his man, who he finds, and informs him that their viſitant was departed; that himſelf meant to attend an invitation to ſup with him, and immediately goes out. Scaramouch, happy at being rid of his gueſt, ſits down and regales himſelf; when hearing the women in the other room, determines to put a trick upon them; ſo, binding his head, with a napkin and ſeizing a candle, immitates the ſtep of the ghoſt, drives them all off ſhrieking, and then filling his pockets with part of the collation, he retires.

SCENE IV.

A Street.

The ladies paſs in the utmoſt confuſion, glad to eſcape from the houſe; Scaramouch following, but is over taken by the Hoſt and the Waiter, who accuſe him of having purloined part of the feaſt; he defends his conduct, aſſerting that, as his maſter had paid for the entertainment, the fragments were lawfully his; upon which the Hoſt produces the account, ſaying it had not been ſettled. Juan returns, and enquiring why they detain his ſervant, is informed of the cauſe: he pays the bill and leaves them. They then diveſt Scaramouch of his prize and return home; but he, too cunning for them produces fowl, which he goes off eating.

SCENE

SCENE V.

A Cemetery.

Don Juan, with the moſt hardened intrepidity, enters the repoſitory of the dead, in which manſion, to add to the awfulneſs of the ſcene, again appears the ſpirit of the aſſaſſinated Duke. Scaramouch uſes every diſwaſive to induce him to forego his intention; but, finding his efforts vain, receives from the Libertine his hat and ſword, and reluctantly leaves his maſter. Don Juan approaches the apparition unappalled, ſaying, "Antonio, who I detеſted when living, and equally deſpiſe now th u art numbered with the dead, behold me, faithful to my appointment! Have you prepared the banquet?" The ſhadow pointing to his bones lying upon a pedeſtal, ſeems to reply: "Hardened wretch, are not the objects in this cave of death ſufficient to awaken remorſe; then thou art loſt indeed." Don Juan, with frantick obduracy, ſeizes the mouldering bones of the murdered father; fractures them and caſts them at the feet of the Phantom, and in a paroxiſm of wickedneſs, tramples on his ſkull! Horrid thunders roll! The viſion vaniſhes! The earth yawns! The miniſters of vengeance arrayed in flaming ſulphur aſcend from the chaſm!—The Libertine, in all the agony of guilt, caſts himſelf upon the ground to avoid the terrors which encompaſs him, but in vain! His momentary ſlumber is awakened by the demons which ſurround him; and,

SCENE VI.

HELL, with all its HORRORS, burſts open to receive him!!!

FINIS.